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Byzantine, Persian and even Chinese. She might well also have added that beneath all these remained an understratum of persistent ancient art. She says:¹ "This is the reason why it is almost impossible to say where fabrics come from and why it is possible to give only approximate dates except to those which bear inscriptions indicating the place and the precise moment of manufacture."

The stuffs called Coptic form a special class, of course, as they are found only in tombs of the Nile valley, although information as to the exact tomb in which each is found is usually lacking. In Egypt polychrome tapestries with stripes and lotus flowers go back to the eighteenth dynasty—say 1500 B. C. They have been found with cartouches of King Amenhotep II and some have been found in the sarcophagus of Thothmes III. Others are of very fine polychrome linen in stripes interspersed with lines of the rose pattern, as may be seen in the catalogue by Carter and Newberry. After these textiles, dated about 1500 B. C., nothing more is found dated until the Greek Crimean tombs of the fifth to third century B. C. These are in the Hermitage. Next come the familiar tapestries of Egypt, running in large numbers from the first century A. D. to the tenth or eleventh, as well as silk stuffs.

This previous history of these polychrome weaves lends strong foundations to Mr. Lethaby's contention with regard to the origins of the Persian decorative design of textiles; which, whatever their early beginnings, by the time those that interest us particularly were woven, had acquired a character and quality quite their own.

S. Y. S.



RECENTLY ACQUIRED CERAMICS

PERSIAN TILES.—A small but important collection of Persian tiles has been secured by purchase, with money generously contributed to the Museum by the Associate Committee of Women. The group consists of nine examples, ranging from the thirteenth to the seventeenth century, including a variety of styles not previously represented in the Museum collection. The accompanying illustrations will serve to show the forms and embellishments in black and white, but convey no idea of the colorings of the glazes and decorations.

No. 1. Panel measuring $7\frac{1}{4} \times 12\frac{1}{2}$ inches. Decoration in relief, consisting of two human-headed animals, covered with a uniform turquoise blue glass glaze. From Sultanabad, Persia, and attributed to the thirteenth century.

No. 2. Square tile, dimensions $11\frac{1}{2}$ inches. The design, which is in relief, consists of a man riding an ox, led by another man, while a third follows. Above this is a marginal band containing three leopards in relief. The white stanniferous enamel which covers the surface is painted with a diapered floral background in lustre, showing Saracenic influence. From Rhages, or Rhei, in Northwestern Persia, and dates from the thirteenth century.

¹ Page 7.

No. 3. Eight-pointed star-shaped tile, dimensions 8 inches. Conventional decoration in lustre, blue and turquoise on a white stanniferous ground, showing Saracenic influence. Around the margin is an inscription. From a mosque near Yezd, Persia. Tiles of this character are usually attributed to Veramin, but they are also found in other sections of Persia. It is of the thirteenth century.

No. 4. A tile of similar size, shape and decorations, but varying somewhat in design.

No. 5. Cruciform tile with four equal arms, each one pointed at the end. Dimensions 8 inches from point to point. Similar in style of decoration to the stellate tiles and used in conjunction with them to cover extensive wall spaces. Same period and provenance.

No. 6. Square tile, dimensions 9 inches. Painted in enamel colors, yellow, blue, turquoise, brown and black—flowers on a white ground. From a frieze



1. TILE WITH RELIEF DESIGN.
Sultanabad, Thirteenth Century.

or large panel found in the ruins of one of the palace buildings erected at Ispahan by Shah Abbas in the late sixteenth century. Workmen were brought from China and other sections of the East by this ruler who assisted in the decoration of the magnificent structures which were erected for the Persian court.

No. 7. Tile of similar size and probably from the same structure. The decoration, which formed a small detail of the great mural pictures of the walls, represents two rabbits leaping toward a large animal, evidently a deer, a portion of which, in green enamel, may be seen in the lower left-hand corner. The rabbits are in bright yellow and white, the groundwork of the design being in a rich dark blue.

No. 8. Tile of the same series, from another part of the wall, representing the head of a princess, between two pillars. The face is outlined in black. The crown is yellow and blue while the pillars are of the same colors. The background is a light yellowish brown.

No. 9. Fragment of a companion to the preceding, similarly painted with the head of a prince.

PENNSYLVANIA ARMS DISH.—There has been added to the Museum's collection of Anglo-American pottery, or blue china, an important example in the shape of a platter twenty-one inches in length, bearing in the center the arms of Pennsylvania. This is one of the rarest patterns in a series of designs illustrating the coats of arms of the thirteen original states.

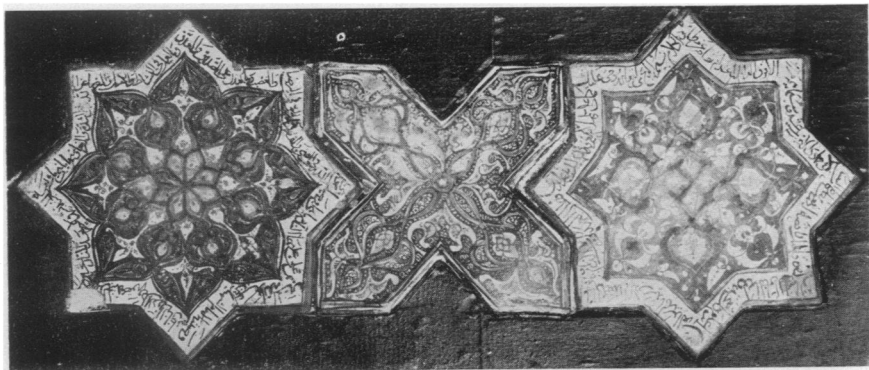
About 1829, or 1830, Thomas Mayer was producing pottery of this character at Stoke-on-Trent in the Staffordshire district, England. These arms



2. TILE WITH RELIEF DESIGN.
Rhages, Thirteenth Century.

designs are much sought for by collectors, and the Museum possesses several of the series. The Pennsylvania arms platter is the largest and most important of the set. The series, so far as known, consisted of the following:

- Platter, Arms of Pennsylvania, twenty-one inches.
- Platter, Arms of New Jersey, nineteen inches.
- Platter, Arms of Delaware, seventeen inches.
- Platter, Arms of North Carolina, fifteen inches.
- Platter, Arms of Georgia, eleven inches.
- Plate, Arms of New York, ten inches.



3, 4, 5. STELLATE AND CRUCIFORM TILES.

From Yezd, Persia.

Plate, Arms of Rhode Island, nine inches.

Plate, Arms of South Carolina, seven inches.

Vegetable dish, Arms of Virginia.

Wash bowl and pitcher, Arms of Maryland.

The two remaining original states, Connecticut and New Hampshire, were also represented in the series, but these designs are scarce.

The arms, as shown on the Pennsylvania platter, are a modification of the



6, 7. POLYCHROME TILES.

From Shah Abbas Palace. Early Seventeenth Century.

design used in 1829, the position of the horses, however, being reversed, the one in a reclining position being on the right. The eagle above also faces in the opposite direction, but at the period when these dishes were made, Staffordshire potters had very little knowledge of American history and were apt to alter designs sent to them to be copied, as the exigencies of decorative effect might require.

Under each of the arms of this series is the name of the state. The border pattern is a handsome design of flowers and fruits, while around the margin are disposed wheel-shaped ornaments at equidistant points, in the case of platters four in number, and in the case of plates, three.



8, 9. TILE AND FRAGMENT

From Shah Abbas Palace, Ispahan, Persia. Seventeenth Century.

The platter which has just been added to the collection is in beautiful condition, and the coloring of the printed design is of rich dark blue.

SGRAFFITO BOWL.—The old shaving dishes or bowls of the Pennsylvania Germans are distinctive but rare. The Museum possesses three fine examples, the latest acquisition being a sgraffito-decorated one with Pennsylvania-German inscription and date 1793. In the center are scratched representations of shaving tools and soap. Around the margin is the couplet:

Wann ich mich thu rasieren
So thut es der bart spühren,

which, translated, reads:

When I shave myself
My beard feels it.



PORCELAIN VASE—ORMOLU HANDLES.
By Tucker and Hemphill, Philadelphia, about 1835.

These barber's basins are of comparatively small size, averaging eight inches in diameter, and always have a semi-circular piece cut out at one side to fit the neck of the person to be shaved, to catch the lather when it is applied. They closely resemble in form the large porcelain dishes of the Chinese or the enormous Mambrino's helmet of Don Quixote. They are somewhat deeper, in proportion to their dimensions.

TUCKER VASE.—One of the most noteworthy additions to the American collection is a hard paste porcelain vase from the Tucker and Hemphill factory of the period of about 1835. This is the *chef d'œuvre* of all known examples of this celebrated ware. It is the vase which figures as a frontispiece in "The



MAIOLICA JARS.

Peubla, Mexico, 1700-1760.

Pottery and Porcelain of the United States" and is believed to be the largest piece of ornamental ware produced at the Philadelphia establishment. It is of classic shape, such as was produced by the best French factories of the period, with square plinth and attached ormolu handles in the form of eagles' heads with wings meeting above. The decoration consists of a wreath of flowers beautifully painted in natural colors, and bands of salmon color and gold. The handles were designed by Friedrich Sachse, who studied under Thorwaldsen, the Danish sculptor, and were cast by C. Cornelius & Son, well-known lamp and chandelier manufacturers, which firm was established in Philadelphia by Christian Cornelius, silver-plater, in the early years of the nineteenth century. The vase measures twenty-one inches in height, and apart from its unusual size and beautiful workmanship is of special interest as being the only known example with metal mounts.

MEXICAN MAIOLICA.—The collection of tin enameled pottery has been increased by two unusual jars, eighteen inches in height, painted in blue enamel in Chinese style, with irregular medallions containing flowers, surrounded by dark blue ground with ornaments reserved in white. They were made in Puebla, Mexico, between 1700 and 1760 and are distinguished additions to the collection, which has been further enriched by a plate fifteen and a half inches in diameter with conventional floral pattern in colors combined with dark blue, representing the period of about 1800 when the monochrome blue painting was superseded by polychrome decoration.

E. A. B.



DECORATED TINWARE

In certain parts of Europe, notably in France, Russia and England, a peculiar kind of metal-work was produced in the eighteenth century, known as *Tôle* (the French word for sheet-iron). An instructive article on this subject, by Elizabeth Lounsbery, was published in *American Homes and Gardens* in July, 1914. This ware is an alloy of iron with a certain percentage of lead, zinc or tin, at first beaten out by hand, but later rolled by machinery into thin sheets. The surface is japanned in various colors—red, black, yellow or green—on which are painted or stenciled the decorations in colors or gilding. Some of these earlier productions have been beautifully painted by skilled artists.

An imitation of this *tôle* work was attempted by some of the American tinsmiths in the first half of the nineteenth century, but instead of using the thicker *tôle* they employed the ordinary sheet tin or tinned iron, japanned with ground color and painted with bold designs in bright colors. Such ware was made through the third quarter of the century in Philadelphia and in some of the neighboring counties, and was exceedingly popular with the country people, particularly the Pennsylvania Germans. Many of the local tinsmiths produced it for their customers, at a time when tinware began to take the place of the decorated pottery which had for a century or more been used almost exclusively for household purposes. The small local potworks were gradually closed and the art of slip decoration about the middle of the nineteenth century became practically extinct.

In the Museum collection of historical antiquities are numerous examples of painted tinware. The forms of the pieces, such as tea-pots, mugs, tea-canisters, fruit-dishes, snuffer-trays and waiters, are quaint, often graceful in outline, and the colorings are brilliant and frequently gaudy. The ground was usually a bright red, black, yellow, bronze or dark green, while the designs consisted principally of flowers, birds or fruits boldly painted in various colors.

Tinware was also decorated, at a somewhat earlier period, by etching the designs on, or pricking them in, the surface. These two processes were totally different and probably show the work of separate localities, or at least the varied methods used by different workmen. In the first process the pattern appears to have been outlined by metal wheels with serrated edges, the figures after-